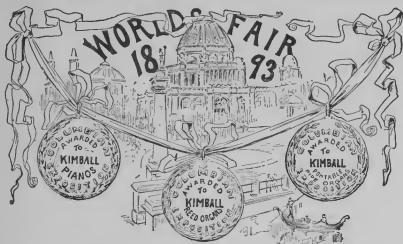


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THE GOOD OLD TIMES.

Time was—but that now beyond the recollection of most of us says *Musical Life*—when an evening spent in the home of a musical amateur of the old school was a memory to be cherished and kept verdant for a lifetime. You called there early and were treated to a most little dinner with a good glass of wine to top it off—for the old-time amateur was a bit of an exquisite in all things pertaining to the comforts of life. And when the feeling of well-being that follows good treatment of the inner man had stolen upon you, gentle and soothing, so that you had no care for aught beyond your immediate surroundings, your host's voice broke upon the stillness, mellifluously insinuating—"We shall have a couple of friends here later, and some music. Do you play?"

Then if you, young as you were, had been initiated into the mysteries, and could more or less ably carry your part with the tabor viol, you said—"Yes."

By-and-by, two or three old cronies would drop in, viewing you askance perhaps until your host said briefly, but with a "He plays."

And then the candles were brought, the old music cabinet was made to disgorge its treasures, each one found his appointed seat, a little preliminary tuning was indulged in, and finally the bows were poised, trembling.

A moment of anxious expectancy, and then—*one*—*two*—off they all went in well-marked time.

Later perhaps there would be a pause for some friendly wrangle over the score, and the contested bit would be played over again religiously from clef-mark to final bar.

The evening passed before you knew it, and it all through the night the viol buzzed and hummed softly through one's dreams.

Nowadays you go to your friend's house in a dress-coat. He looks hurried, and Madame is cross, and under an appearance of extreme urbanity. They rush you through a late dinner, a wild gallopade that plays havoc with your digestion for weeks to come, and take you to the opera, after inveighing against the price the management extort for seats.

With our modern systems the popular view of music has changed. There are no more true music-lovers than formerly, but a new class—the music-faddist—has sprung up and flourishes to-day in every civilized country of the world—a rank vegetation at best, but one that flourishes exuberantly as rank weeds grow.

The press, the mails, the telegraph, yea, even the telephone, give tidings of every new genius's advent. People prepare to lionize him long before he has been heard and judged in their own country. Forsyth, why should they not? He has been "commanded to appear" before every Royal Highlightness of Europe, dukes and marquesses and pashas and begums have bestowed on him countless decorations; it is said that he has had no end of romantic affairs with people of quality the world over. Truly, a pretty artist's diploma that's true.

Brahms' favorite opera is "Carmen," but his insensibility to dramatic music, and his dislike of opera principle, causes him to leave the opera house after the first act, no matter what is being sung, and yet his knowledge of operatic scores of all epochs is most extensive. He is not sympathetic or sociable, yet he is very fond of children, and often when out walking stops to talk to them and to give them presents. Being very unceremonious, it is told that being once at a soiree he took leave of the guests with these words:—"I beg pardon if I perceive I have offended nobody to-day."

Prof. Paul Fast, formerly of Kidder Conservatory of Music, Kidder, Mo., has purchased a one-third interest in the Fresno Business College, Normal School and Central California Conservatory of Music of Fresno, Cal. We quote the following from the "Souvenir" of the Humboldt and St. Joseph Railroad:

"Paul Fast, the Director of the Conservatory of Music of Kidder Institute, was born April 9, 1852, in Dantzic, West Prussia, Germany. Developing an especial talent for music, he took up the study of this art at the early age of eight years under the care of the efficient primary teacher, Von Schlichting, and later on devoted eight successive years to this study until, under the eminent influence of such masters as Friedr. Wilm, Markull and Louis Koehler, he became the successful teacher he now is. After serving his time in the German army he came to America in 1877 and began teaching music in March, 1878, near Columbus, Ohio, with pronounced success. In October, 1880, he removed to Urichville, Ohio, where for nearly thirteen years he taught piano, voice culture and harmony, and was also employed for eight years to teach vocal music in the Urichville public school. In 1892 he received a call to Kidder Institute to take charge of its conservatory of music, notwithstanding his friends and patrons in Urichville used all available effort to retain him with them. The success which the music department has achieved since he has taken charge of it is unprecedented in the history of Kidder Institute."

Mrs. Ella Wheeler Wilcox says: "As a rule, when a woman opens the door of an artistic career with one hand, she shuts the door on domestic happiness with the other."

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September, 1896.

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Vol. 19—No. 9.

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THOMAS M. HYLAND, EDITOR.

SEPTEMBER, 1896.

READ—HANNUM.

Miss Grace V. Read, daughter of Edward M. Read, Manager of Eatney & Camp, was married on the 2nd inst. to Mr. Harry O. Hannum, of Minneapolis. The marriage ceremony was solemnized at the residence of the uncle of the bride, Dr. Wm. N. Platt, at Shoreham, Vermont. Miss Read is one of St. Louis' most charming daughters, endowed with high qualities of mind and heart. The occasion was one of rare pleasure, Mr. Read and family being in attendance. The Review congratulates the happy couple.

THE ST. LOUIS EXPOSITION.

The St. Louis Exposition will open its portals on the 9th inst., and its attractive exhibits will draw thousands of visitors to the city. Special rates will be made by the railroads. The high reputation gained by the Exposition management will more than be maintained by this year's exhibit and the musical feature will be as prominent as ever. The "special days" at the Exposition as far as they have been announced are as follows:

- September 9—Stockholders' Day.
- September 10—Gilmore's Day.
- September 11—Dixie Day.
- September 12—Wheelmen's Day.
- September 14—"Free Silver" Day.
- September 15—"Gold Standard" Day.
- September 16—Victor Herbert's Day.
- September 17—Legion of Honor Day.
- September 18—Lafayette Day.
- September 19—Junior Order of U. A. M.
- September 21—Irish Day.
- September 22—South Broadway Merchants Day.
- September 23—Bakers' Day.
- September 24—A. O. U. W. Day.
- September 25—Scottish Day.
- September 26—Catholic Knights of America Day.
- September 28—German Day.
- September 29—Christian Endeavor Day.
- September 30—Ryan Day.
- October 1—McKinsley Day.
- October 2—King Rota.
- October 3—American Day.
- October 5—Golden Hourlies.
- October 6—V. F. Day.
- October 7—American Protective Associat'n Day.
- October 8—Innes' Day.
- October 9—McGrew Guards Day.
- October 10—Athletic Guardsmen Day.
- October 12—Sheridan Guards Day.
- October 15—Branch Guards Day.
- October 16—Sunday School Day.
- October 17—W. O. L. U. Day.
- October 20—Maccabees Day.
- October 21—Spanish Club Day.
- October 22—Y. M. C. A. Day.
- October 23—Rainwater Rites' Day.
- October 24—Exhibitors' Day.

KNABE PICNIC.

REUNION OF THE EMPLOYEES OF THE OLD BALTIMORE FIRM.

The fifty-ninth annual picnic of the employees of Wm. Knabe & Co. was held Aug. 7th, at Kelly's Park, Baltimore. For a number of years it has been the custom of the firm to inaugurate on the occasion of the picnic a regular German Volksfest, in which thousands of the Germans of Baltimore were accustomed to take part.

In an address made at the picnic by Mr. Ernst Knabe, he explained that it was his desire to return to the custom of the founder of the firm of having the picnic just for the employers and the employees. No invitations were issued, therefore, and the picnic was not advertised. The factories were shut down at noon, but all hands will receive a full day's pay. In the morning a committee of workmen, composed of F. Schorer, A. Wimmer, B. Hartle, F. Schorer, and William Bornemann, visited London Park and decorated the graves of members of the Knabe family.

The picnic began at 2 o'clock in the afternoon. At 2:30 o'clock Messrs. Ernst Knabe, Charles Keldel, Jr., and Ernst Keldel, of the firm, arrived at the park. Telegrams were read from Mr. Wm. Knabe, who was in St. Paul, and from Mr. Charles Keldel, who is in Switzerland. There were all kinds of games, and prizes were offered to the winners in shooting and bowling alleys.

Moritz Rosenthal, who will tour America in concert after an absence of eight years, is conceded by critics to be even a greater artist than Paderewski, and the greatest of living pianists from a purely technical standpoint. It is to be hoped that his work will be attended with different results from the morbid conditions aroused by the latter artist. That Rosenthal has influence on his own behalf is a question whose issue is doubtful. With Rosenthal, however, everything is healthful; the feverish dreamings are missing and a more rational and less subjective manner finds place. We must not, however, underrate Paderewski's greatness, for he is truly a Titan whose power is equalled only by his poetic temperament. Both of which moved men and women to all sorts of emotional furies. Rosenthal was born in 1860, at Vienna, and studied under Liszt.—*Werner's Magazine.*

Hans von Bülow lived culture passionately. There is an authentic story Bernard Boekelman tells us in his recollections and anecdotes in a recent number of the *Century*, of his making a day's journey to Stockholm with a well-known savant, and discussing with him every current topic of politics, literature, science, and art except music. In the evening the traveller was astonished to find his delightful companion on the platform giving a piano recital.

When he made a concert tour, he provided himself with the history of the countries he traversed. He went through Italy one entire season with a history of Rome under his arm. Undoubtedly the author who has had the greatest influence on him was Schopenhauer. To the day of his death he could repeat pages of his books by heart; when he was in the university, he used to sleep with his favorite volume under his pillow. Once a fellow-student came and playfully threw the book across the room, to Bülow's intense anger. Schopenhauer is a poor consolation to a man of sorrow and his influence on the life of Bülow's inner life and feeling. Under his tuition his scholar became a confirmed pessimist. His emotional pessimism, his nervous nervous organization, his quick and vivid musical intelligence, and his wide and varied culture, all worked together in everything he did, and estimate his influence upon the music of to-day is just which does not find each of these elements vital in it.

CITY NOTES.

Miss Eugenie Dussuechal has been widely congratulated for her beautiful and artistic rendition of the "La Marseillaise" at the French Fete celebration. In fact, the celebration would be incomplete without her, for she has sung this immortal work for fifteen consecutive years with the greatest enthusiasm.

Louis Conrath, the well known pianist, teacher and composer, has returned from his Western trip and resumed his classes at his new music room, 3831 Olive Street. Mr. Conrath makes a specialty of piano, harmony and composition, and will receive pupils at the above address.

Frank Geeks, the popular violinist and teacher, is one of the busy men of the profession. He is a thorough and painstaking teacher and is consequently much in demand. He fills many concert engagements during the year. His address is 2212 Hickory Street.

James M. North, the well known and successful voice teacher, has resumed his classes at his music room, 3145 Olive street.

E. R. Kroeger spent the summer at Co'orado Springs, Col., and Lebanon, Mo. He will take up his classes in harmony, composition, counterpoint and instrumentation, in September, at the Conservatory, 3631 Olive street.

Eugenia Williamson, B. E., the popular teacher of Elocution and Deslarte, has returned from an extended Eastern trip and resumed her classes at her residence, 2857 Morgan Street.

Miss Clara Stubblefield, the well known pianist, accompanist and teacher, has returned from her annual vacation. Miss Stubblefield has beautiful music rooms at her residence, 3622 Page Ave., where she receives her pupils. She is a splendid teacher and is in constant demand.

Louis Hammerstein, the prominent pianist and organist, has resumed his classes at his residence. He receives pupils at his address, 2346 Albion Place.

Arnold Pesold, since his return from Europe, has been well occupied as solo violinist and teacher. Mr. Pesold receives pupils at his address, 1700 Wagoner Place.

Miss Lillian Pike, pianist and teacher, has met with commendable success during her musical career. Pupils are received at her address, 3136 Bell Ave.

Miss Letitia Fritch, teacher of voice culture, has begun her season very auspiciously. Miss Fritch has met with extraordinary success since her location here. She was for six years Prima Donna Soprano of the great Gilmore's Band. Miss Fritch receives pupils at her address, 1503 Hebert Street.

P. Robert Kluge, director of the Vienna Conservatory, 3019 Easton Ave., will begin his regular season September 1st. The various branches are in charge of able teachers under the direction of Mr. Kluge.

Otto Anschuetz, whose address is 2127 Sidney St., has been kept busy teaching during the summer. His compositions are quite popular.

Miss Lily B. Marston, concert singer and vocal teacher, receives pupils at her address, 3727 Finney Ave. Miss Marston is a post graduate of the Cincinnati Conservatory of Music and splendidly equipped for her work.

Miss Dollie Dowser, teacher of piano, receives pupils at her address, 510 West End Place. Miss Dowser is a post graduate of the Beethoven Conservatory and well qualified for her work.

Chas. Kaub receives pupils at his address, 906 Lami St. Mr. Kaub is a splendid teacher and accepts concert engagements.

Geo. C. Vleeh, the pianist and teacher, receives pupils at his address, 3001 California Ave. Mr. Vleeh is very successful in his work.

Miss Mamie Nollheiser is having successful success with her pupils in piano. Miss Nollheiser is a pianist of much ability and fills many engagements. She receives pupils at her address, 1800 Oregon Ave.

A HIGH REPUTATION SUSTAINED.

The Medical Times and Hospital Gazette, London, England, speaks so favorably of its experience with antikulama, a preparation the medical profession has become accustomed to regard as one of the best remedies of rheumatism, that we reprint below its words of approval, knowing them to be in accord with the


consensus of opinion as expressed by the medical men in this country.

"Antikulama has been very largely used in influenza, hay fever, and asthma, with good results; but its most markedly beneficial effects are experienced when administered in neuralgia, rheumatism, sciatica, headache, and also pain due to disorders of menstruation. To relieve pain, it is recommended to begin with a five-grain dose, fifteen minutes later, the same dose to be repeated, and, if the pain continues, a third dose to be given fifteen minutes after the second. In the treatment of neuralgia and headaches, we have had satisfactory results from giving five grain doses at intervals of twenty minutes until three or four doses have been taken. We may add that the drug is sold in tablets of five grains each, as well as in the powdered form. The former may be swallowed whole, or preferably crushed and dissolved in glycerine and water, or in whisky or brandy. The powder is conveniently given in capsules, or dissolved in a little wine, combined with glycerine or syrup."

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MARCH.

Paul Jones. Op. 70.

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Cantabile. dolce

Giocoso.

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4

ff

Ped.

Ped.

f

f

Ped.

Ped.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a series of chords in the first measure, followed by a melodic line in the second measure with fingerings 1, 2, and 3. The bass staff starts with a forte dynamic 'f' and contains a single note in the first measure, followed by a half-note chord in the second measure. The second system continues the piece, with the treble staff showing a melodic line with fingerings 1, 2, 3, 4, and 5, and the bass staff continuing with chords. Pedal points are indicated by 'Ped.' markings below the bass staff at the beginning of the first system, after the first measure, and at the start of the second system. The piece concludes with a final chord in the treble staff and a bass staff ending with a double bar line.

Baritone Solo.

Baritone Solo.

f

Ped. *

Ped. *

Ped. *

Ped. *

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of several measures, each with a specific fingering indicated above the notes. The notes are: G4 (2), A4 (2), B4 (3), C5 (2), D5 (3), E5 (3), F#5 (1), G5 (2), A5 (2), B5 (1), C6 (2), D6 (2), E6 (1), F#6 (2), G6 (2), A6 (1), B6 (2), C7 (2), D7 (1), E7 (2), F#7 (2), G7 (1), A7 (2), B7 (2), C8 (1), D8 (2), E8 (2), F#8 (1), G8 (2), A8 (2), B8 (1), C9 (2), D9 (2), E9 (1), F#9 (2), G9 (2), A9 (1), B9 (2), C10 (2), D10 (1), E10 (2), F#10 (2), G10 (1), A10 (2), B10 (2), C11 (1), D11 (2), E11 (2), F#11 (1), G11 (2), A11 (2), B11 (1), C12 (2), D12 (2), E12 (1), F#12 (2), G12 (2), A12 (1), B12 (2), C13 (2), D13 (1), E13 (2), F#13 (2), G13 (1), A13 (2), B13 (2), C14 (1), D14 (2), E14 (2), F#14 (1), G14 (2), A14 (2), B14 (1), C15 (2), D15 (2), E15 (1), F#15 (2), G15 (2), A15 (1), B15 (2), C16 (2), D16 (1), E16 (2), F#16 (2), G16 (1), A16 (2), B16 (2), C17 (1), D17 (2), E17 (2), F#17 (1), G17 (2), A17 (2), B17 (1), C18 (2), D18 (2), E18 (1), F#18 (2), G18 (2), A18 (1), B18 (2), C19 (2), D19 (1), E19 (2), F#19 (2), G19 (1), A19 (2), B19 (2), C20 (1), D20 (2), E20 (2), F#20 (1), G20 (2), A20 (2), B20 (1), C21 (2), D21 (2), E21 (1), F#21 (2), G21 (2), A21 (1), B21 (2), C22 (2), D22 (1), E22 (2), F#22 (2), G22 (1), A22 (2), B22 (2), C23 (1), D23 (2), E23 (2), F#23 (1), G23 (2), A23 (2), B23 (1), C24 (2), D24 (2), E24 (1), F#24 (2), G24 (2), A24 (1), B24 (2), C25 (2), D25 (1), E25 (2), F#25 (2), G25 (1), A25 (2), B25 (2), C26 (1), D26 (2), E26 (2), F#26 (1), G26 (2), A26 (2), B26 (1), C27 (2), D27 (2), E27 (1), F#27 (2), G27 (2), A27 (1), B27 (2), C28 (2), D28 (1), E28 (2), F#28 (2), G28 (1), A28 (2), B28 (2), C29 (1), D29 (2), E29 (2), F#29 (1), G29 (2), A29 (2), B29 (1), C30 (2), D30 (2), E30 (1), F#30 (2), G30 (2), A30 (1), B30 (2), C31 (2), D31 (1), E31 (2), F#31 (2), G31 (1), A31 (2), B31 (2), C32 (1), D32 (2), E32 (2), F#32 (1), G32 (2), A32 (2), B32 (1), C33 (2), D33 (2), E33 (1), F#33 (2), G33 (2), A33 (1), B33 (2), C34 (2), D34 (1), E34 (2), F#34 (2), G34 (1), A34 (2), B34 (2), C35 (1), D35 (2), E35 (2), F#35 (1), G35 (2), A35 (2), B35 (1), C36 (2), D36 (2), E36 (1), F#36 (2), G36 (2), A36 (1), B36 (2), C37 (2), D37 (1), E37 (2), F#37 (2), G37 (1), A37 (2), B37 (2), C38 (1), D38 (2), E38 (2), F#38 (1), G38 (2), A38 (2), B38 (1), C39 (2), D39 (2), E39 (1), F#39 (2), G39 (2), A39 (1), B39 (2), C40 (2), D40 (1), E40 (2), F#40 (2), G40 (1), A40 (2), B40 (2), C41 (1), D41 (2), E41 (2), F#41 (1), G41 (2), A41 (2), B41 (1), C42 (2), D42 (2), E42 (1), F#42 (2), G42 (2), A42 (1), B42 (2), C43 (2), D43 (1), E43 (2), F#43 (2), G43 (1), A43 (2), B43 (2), C44 (1), D44 (2), E44 (2), F#44 (1), G44 (2), A44 (2), B44 (1), C45 (2), D45 (2), E45 (1), F#45 (2), G45 (2), A45 (1), B45 (2), C46 (2), D46 (1), E46 (2), F#46 (2), G46 (1), A46 (2), B46 (2), C47 (1), D47 (2), E47 (2), F#47 (1), G47 (2), A47 (2), B47 (1), C48 (2), D48 (2), E48 (1), F#48 (2), G48 (2), A48 (1), B48 (2), C49 (2), D49 (1), E49 (2), F#49 (2), G49 (1), A49 (2), B49 (2), C50 (1), D50 (2), E50 (2), F#50 (1), G50 (2), A50 (2), B50 (1), C51 (2), D51 (2), E51 (1), F#51 (2), G51 (2), A51 (1), B51 (2), C52 (2), D52 (1), E52 (2), F#52 (2), G52 (1), A52 (2), B52 (2), C53 (1), D53 (2), E53 (2), F#53 (1), G53 (2), A53 (2), B53 (1), C54 (2), D54 (2), E54 (1), F#54 (2), G54 (2), A54 (1), B54 (2), C55 (2), D55 (1), E55 (2), F#55 (2), G55 (1), A55 (2), B55 (2), C56 (1), D56 (2), E56 (2), F#56 (1), G56 (2), A56 (2), B56 (1), C57 (2), D57 (2), E57 (1), F#57 (2), G57 (2), A57 (1), B57 (2), C58 (2), D58 (1), E58 (2), F#58 (2), G58 (1), A58 (2), B58 (2), C59 (1), D59 (2), E59 (2), F#59 (1), G59 (2), A59 (2), B59 (1), C60 (2), D60 (2), E60 (1), F#60 (2), G60 (2), A60 (1), B60 (2), C61 (2), D61 (1), E61 (2), F#61 (2), G61 (1), A61 (2), B61 (2), C62 (1), D62 (2), E62 (2), F#62 (1), G62 (2), A62 (2), B62 (1), C63 (2), D63 (2), E63 (1), F#63 (2), G63 (2), A63 (1), B63 (2), C64 (2), D64 (1), E64 (2), F#64 (2), G64 (1), A64 (2), B64 (2), C65 (1), D65 (2), E65 (2), F#65 (1), G65 (2), A65 (2), B65 (1), C66 (2), D66 (2), E66 (1), F#66 (2), G66 (2), A66 (1), B66 (2), C67 (2), D67 (1), E67 (2), F#67 (2), G67 (1), A67 (2), B67 (2), C68 (1), D68 (2), E68 (2), F#68 (1), G68 (2), A68 (2), B68 (1), C69 (2), D69 (2), E69 (1), F#69 (2), G69 (2), A69 (1), B69 (2), C70 (2), D70 (1), E70 (2), F#70 (2), G70 (1), A70 (2), B70 (2), C71 (1), D71 (2), E71 (2), F#71 (1), G71 (2), A71 (2), B71 (1), C72 (2), D72 (2), E72 (1), F#72 (2), G72 (2), A72 (1), B72 (2), C73 (2), D73 (1), E73 (2), F#73 (2), G73 (1), A73 (2), B73 (2), C74 (1), D74 (2), E74 (2), F#74 (1), G74 (2), A74 (2), B74 (1), C75 (2), D75 (2), E75 (1), F#75 (2), G75 (2), A75 (1), B75 (2), C76 (2), D76 (1), E76 (2), F#76 (2), G76 (1), A76 (2), B76 (2), C77 (1), D77 (2), E77 (2), F#77 (1), G77 (2), A77 (2), B77 (1), C78 (2), D78 (2), E78 (1), F#78 (2), G78 (2), A78 (1), B78 (2), C79 (2), D79 (1), E79 (2), F#79 (2), G79 (1), A79 (2), B79 (2), C80 (1), D80 (2), E80 (2), F#80 (1), G80 (2), A80 (2), B80 (1), C81 (2), D81 (2), E81 (1), F#81 (2), G81 (2), A81 (1), B81 (2), C82 (2), D82 (1), E82 (2), F#82 (2), G82 (1), A82 (2), B82 (2), C83 (1), D83 (2), E83 (2), F#83 (1), G83 (2), A83 (2), B83 (1), C84 (2), D84 (2), E84 (1), F#84 (2), G84 (2), A84 (1), B84 (2), C85 (2), D85 (1), E85 (2), F#85 (2), G85 (1), A85 (2), B85 (2), C86 (1), D86 (2), E86 (2), F#86 (1), G86 (2), A86 (2), B86 (1), C87 (2), D87 (2), E87 (1), F#87 (2), G87 (2), A87 (1), B87 (2), C88 (2), D88 (1), E88 (2), F#88 (2), G88 (1), A88 (2), B88 (2), C89 (1), D89 (2), E89 (2), F#89 (1), G89 (2), A89 (2), B89 (1), C90 (2), D90 (2), E90 (1), F#90 (2), G90 (2), A90 (1), B90 (2), C91 (2), D91 (1), E91 (2), F#91 (2), G91 (1), A91 (2), B91 (2), C92 (1), D92 (2), E92 (2), F#92 (1), G92 (2), A92 (2), B92 (1), C93 (2), D93 (2), E93 (1), F#93 (2), G93 (2), A93 (1), B93 (2), C94 (2), D94 (1), E94 (2), F#94 (2), G94 (1), A94 (2), B94 (2), C95 (1), D95 (2), E95 (2), F#95 (1), G95 (2), A95 (2), B95 (1), C96 (2), D96 (2), E96 (1), F#96 (2), G96 (2), A96 (1), B96 (2), C97 (2), D97 (1), E97 (2), F#97 (2), G97 (1), A97 (2), B97 (2), C98 (1), D98 (2), E98 (2), F#98 (1), G98 (2), A98

[illegible]

The musical score for "The Wind" by Maurice Strakosky is presented in a single system. The key signature has two flats (B-flat major), and the time signature is 3/4. The score is divided into two parts: a piano (p) section and a pedaling (Ped.) section. The piano part is written in the right hand, and the pedaling part is written in the left hand. The score includes various musical notations such as chords, single notes, and rests. The tempo is marked "Andante".

5

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and pedaling.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling.

Risolut.

Fourth system of musical notation, measures 13-16. Treble and bass staves with dynamics (*ff*, *p*) and pedaling.

Fifth system of musical notation, measures 17-20. Treble and bass staves with dynamics (*f*, *ff*) and pedaling.

Sixth system of musical notation, measures 21-24. Treble and bass staves with dynamics (*ff*, *p*) and pedaling.

Musical notation for a piano piece, featuring six systems of staves. Each system consists of a grand staff (treble and bass clef) and a single bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *Ped.* (pedal). The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation is complex, with many beamed notes and fingerings indicated by numbers 1-5. The page number 6 is in the top left corner.

Cantabile.

7

Ped. *

Giacoso.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

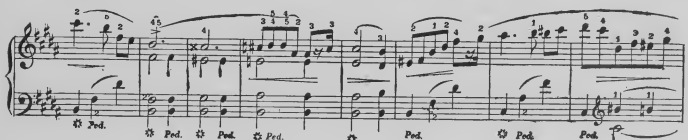
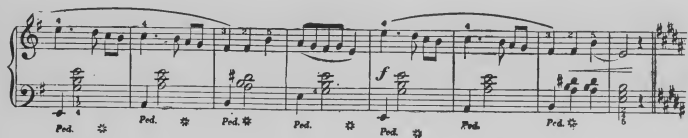
Vivo $\text{♩} = 80$.

Jean Moos.

The musical score is written for piano and consists of six systems of music. Each system contains a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Vivo' with a quarter note equal to 80 beats per minute. The score includes various musical markings such as *f* (forte), *ff* (fortissimo), *molte*, *dolce*, and *cres.* (crescendo). Pedal instructions are indicated by 'Ped.' followed by a star symbol (*). Fingerings are shown with numbers 1-5. The score is characterized by flowing arpeggiated figures in the right hand and sustained chords or moving lines in the left hand.

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1897. 6



Cantabile.

Musical score for Cantabile, page 4. The score is in G major and 3/4 time. It consists of six systems of piano music. The first system has a key signature change to two sharps (D major) at the second measure. The second system has a key signature change to one sharp (F# major) at the fourth measure. The third system has a key signature change to two sharps (D major) at the fourth measure. The fourth system has a key signature change to one sharp (F# major) at the fourth measure. The fifth system has a key signature change to two sharps (D major) at the fourth measure. The sixth system has a key signature change to one sharp (F# major) at the fourth measure. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. Pedal markings (Ped.) are present throughout. Performance instructions include "rit." (ritardando) and "a tempo." (return to tempo). The score ends with a double bar line and a repeat sign.

First system of musical notation, measures 1-8. Treble and bass staves with various fingerings and pedaling marks.

Second system of musical notation, measures 9-16. Treble and bass staves with various fingerings and pedaling marks.

Third system of musical notation, measures 17-24. Treble and bass staves with various fingerings and pedaling marks.

Fourth system of musical notation, measures 25-32. Treble and bass staves with various fingerings and pedaling marks.

Fifth system of musical notation, measures 33-40. Treble and bass staves with various fingerings and pedaling marks.

Sixth system of musical notation, measures 41-48. Treble and bass staves with various fingerings and pedaling marks.

dolce.

The musical score consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp). The time signature is 4/4. The piece is marked 'dolce.' at the beginning. The notation includes various musical elements such as notes, rests, slurs, and fingerings. Pedal markings are indicated by 'Ped.' and a star symbol. The piece is marked 'dolce.' at the beginning.

System 1: Treble staff has a melodic line with slurs and fingerings. Bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff.

System 2: Continuation of the melodic and harmonic lines. Pedal markings are present below the bass staff.

System 3: Continuation of the melodic and harmonic lines. Pedal markings are present below the bass staff.

System 4: Continuation of the melodic and harmonic lines. Pedal markings are present below the bass staff.

System 5: Continuation of the melodic and harmonic lines. Pedal markings are present below the bass staff.

System 6: Continuation of the melodic and harmonic lines. Pedal markings are present below the bass staff.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Con moto.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

MERRY GOSSACKS.

(LUSTIGE KOSAKEN.)

RUSSIA. ~~~~ RUSSLAND.

Moritz Moszkowski Op. 23. N^o 1.

Allegretto. $\text{♩} = 108$

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The score includes dynamic markings like 'f' and 'p'. The score is marked 'marcato' in the third system.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble and bass staff joined by a brace. The notation includes various rhythmic values, fingerings (numbers 1-5), and performance markings such as *Ped.*, *rit.*, *a tempo.*, *poco rit.*, *f*, *pp*, and *rit.*. The key signature is one flat (B-flat), and the time signature is 3/4. The piece features intricate patterns, including triplets and sixteenth-note runs.

System 1: *Ped.* markings are present at the end of each measure. Fingerings are indicated throughout.

System 2: *a tempo.* marking appears above the staff. *poco rit.* marking appears below the staff. *Ped.* markings are present.

System 3: *Ped.* markings are present.

System 4: *Ped.* markings are present.

System 5: *rit.* marking appears above the staff. *a tempo.* marking appears above the staff. *Ped.* markings are present.

System 6: *rit.* marking appears above the staff. *Ped.* markings are present.

THE PRATTLER.

Vivace. $\text{♩} = 126$

19.

The musical score is written for piano in 2/4 time, marked **Vivace** with a tempo of 126 beats per minute. It consists of six systems of music. The first system begins with a treble staff and a bass staff. The treble staff contains a melody with various ornaments and fingerings, while the bass staff provides a harmonic accompaniment. The piece includes first and second endings. The key signature has one flat (B-flat). The score is marked with various dynamics, including *p* (piano), *f* (forte), and *cres.* (crescendo). There are also articulation marks such as accents and slurs. The piece concludes with a final cadence.

1445-29

LISTEN TO ME.

23

Andantino. 152. cantabile.

20

simili.

cres.

mf

rall.

dim.

a tempo.

con dolore.

cres.

f

p

And.

The musical score is written for piano and voice. It begins with a tempo marking of 'Andantino' and a metronome marking of 152. The key signature has two flats. The piano part features a steady accompaniment with various dynamics including *simili.*, *cres.*, *mf*, *rall.*, *dim.*, and *And.*. The voice part is marked 'cantabile' and includes various melodic lines with fingerings and breath marks. The score is divided into systems, with the first system starting at measure 20. The piece concludes with a final chord and a fermata.

WILL O' THE WISP.

Allegro vivace. 152.

22

1445-29

First system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note patterns with fingerings 1 5, 1 4, 1 5, 2 4, 2 5, 1 4, 3 5, 1 3, 2 4, 1 2, and a final triplet of eighth notes. Bass staff contains eighth-note patterns with a double bar line and a star symbol below.

Second system of musical notation. Treble staff contains sixteenth-note patterns with fingerings 1 4, 2 4, 1 4, 1 5, 2 5, 2 4, 2 3, 2 5, 1 4, 2 4, 1 4, 1 5, 2 5, 2 4, 2 3, 2 5. Bass staff contains eighth-note patterns with a double bar line and a star symbol below. Pedal markings "Ped." are present at the beginning and end of the system.

Third system of musical notation. Treble staff contains sixteenth-note patterns with fingerings 1 5, 2 5, 1 3, 1 4, 2 4, 1 5, 1 4, 1 3, 1 3, 1 4, 1 5, 2 4, 3, 3, 3, 3. Bass staff contains eighth-note patterns with a double bar line and a star symbol below. Dynamic markings "f", "dim.", "cres.", and "dim." are present.

Fourth system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note patterns with fingerings 4 2, 3 1, 2 4, 1 3, 2 4, 2 4, 2 4, 2 5, 2 4, 4 2, 3 5, 1 4, 2 4. Bass staff contains eighth-note patterns with a double bar line and a star symbol below. The tempo marking "a tempo." is present at the beginning.

Fifth system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note patterns with fingerings 4 2, 4 2, 3 1, 4 2, 3 5, 2 4, 1 3, 2 4, 2 3, 2 4, 2 5, 1 3, 1 5, 3. Bass staff contains eighth-note patterns with a double bar line and a star symbol below. A pedal marking "Ped." is present at the end.

FLASH AND CRASH.

Samuel P. Snow. Op. 85.

Secondo.

Vivo. $\text{♩} = 76$.

Musical score for "Flash and Crash" by Samuel P. Snow, Op. 85. The score is in bass clef, 2/4 time, and B-flat major. It consists of five systems of music. The first system has two staves with various dynamics (f, rf) and fingerings (3, 2, 1, 4, 5). The second system has two staves with dynamics (rf, p) and fingerings (1, 2, 3, 4, 5). The third system has two staves with dynamics (f, p) and fingerings (1, 2, 3, 4, 5). The fourth system has two staves with dynamics (f, p) and fingerings (1, 2, 3, 4, 5). The fifth system has two staves with dynamics (f, p) and fingerings (1, 2, 3, 4, 5). The score includes many "Ped." markings and asterisks. The tempo is "Vivo" and the metronome marking is 76.

1881 - 12

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Secondo.

First system of musical notation. Treble and bass staves. Treble staff has a 4/2 time signature. Bass staff has a 4/2 time signature. Dynamics: *f* (forte) in the first measure, *p* (piano) in the fifth measure. Pedal markings: "Ped." under the first measure, and a star symbol under the second measure. Fingerings: 2, 4, 5, 3, 2 are indicated below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a 4/2 time signature. Bass staff has a 4/2 time signature. Dynamics: *f* (forte) in the third measure, *p* (piano) in the sixth measure. Pedal markings: "Ped." under the fourth measure, and a star symbol under the fifth measure. Fingerings: 3, 2, 2, 4, 5, 3 are indicated below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a 4/2 time signature. Bass staff has a 4/2 time signature. Dynamics: *mf* (mezzo-forte) in the fifth measure. Pedal markings: "Ped." under the sixth measure, and a star symbol under the seventh measure. First and second endings are marked with "1." and "2." above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 4/2 time signature. Bass staff has a 4/2 time signature. Dynamics: *f* (forte) in the fifth measure. Pedal markings: "Ped." under the first measure, and "Ped." under the fifth, sixth, and seventh measures, each followed by a star symbol.

Fifth system of musical notation. Treble and bass staves. Treble staff has a 4/2 time signature. Bass staff has a 4/2 time signature. Pedal markings: "Ped." under the first, third, fifth, sixth, and seventh measures, each followed by a star symbol.

Primo.

5

Musical score for "The Rose Tree" in 3/4 time. The score is written for a piano (Pia.) and includes a Pedal (Ped.) section. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings and a pedal marking.

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 3/4 time. The key signature has two flats (B-flat and E-flat). The melody is primarily in the Treble staff, with accompaniment in the Bass staff. The piece is marked 'And.' (Andante) and includes a 'Fin.' (Finale) marking. The score is numbered 8 in the top left corner. The melody features various ornaments and slurs, and the accompaniment consists of chords and single notes. The piece ends with a double bar line and a 'Fin.' marking.

8.

1.

Ped.

[illegible]

The musical score for 'The Song of the Lark' is presented in two systems. The first system consists of two staves: a treble staff with a melodic line featuring eighth-note patterns and a bass staff with a harmonic accompaniment of chords. The second system continues the piece, featuring a more complex melodic line in the treble staff with many beamed notes and a bass staff with a simpler accompaniment. Both systems include fingerings (numbers 1-4) and pedaling instructions ('Ped.') with a quarter note symbol.

[illegible]

Trio.

First system of musical notation (measures 1-8). The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *ff* (fortissimo) and *f* (forte). Pedal points are indicated by 'Ped.' and asterisks (*) at measures 1, 3, 5, and 7.

Second system of musical notation (measures 9-16). The melodic line continues with some chromatic movement. Dynamics include *f* and *ff*. Pedal points are indicated by 'Ped.' and asterisks (*) at measures 9, 11, and 15.

Third system of musical notation (measures 17-24). The right hand has a more active melodic line. Dynamics include *ff* and *cres.* (crescendo). Pedal points are indicated by 'Ped.' and asterisks (*) at measures 17, 19, 21, 23, and 24.

Fourth system of musical notation (measures 25-32). The right hand features a melodic line with some triplets. Dynamics include *f* and *ff*. Pedal points are indicated by 'Ped.' and asterisks (*) at measures 25, 27, 29, and 31.

Fifth system of musical notation (measures 33-40). The right hand has a melodic line with some triplets. Dynamics include *cres.* and *f*. Pedal points are indicated by 'Ped.' and asterisks (*) at measures 33, 35, 37, and 39.

Primo.

8. **Trio.**

8. **Trio.**

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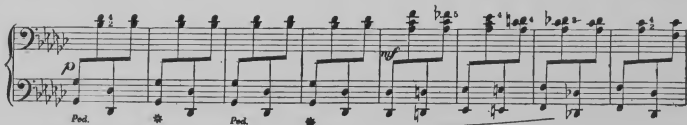
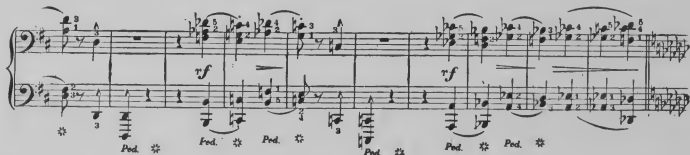
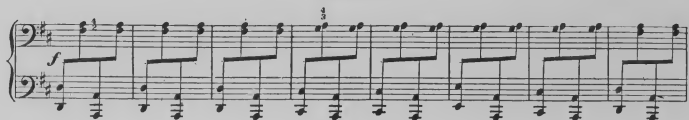
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Primo.

8.....

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Secondo.

f *f* *f* *f* *f* *f*

Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped.

cres.

Ped. * Ped. * Ped. * Ped. *

Primo.

11

The musical score is written for a single instrument, likely a piano, in 3/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various fingerings (numbers 1-5), slurs, and dynamic markings such as *f* (forte) and *cres.* (crescendo). Pedal markings are indicated by 'Ped.' and a star symbol (*). The piece features intricate passages with triplets and sixteenth notes. A repeat sign with a first ending bracket is present in the first system. The notation is dense and detailed, typical of a professional musical score.

[illegible]

1. 2.

p *ff*

The musical score for 'The Little Boat' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The melody is written in the treble clef, while the bass clef contains a simple accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'ff' (fortissimo). There are also performance instructions in Italian, including 'Ped.' (pedal) and 'f' (forte). The score is divided into measures by vertical bar lines, and the overall structure is a single system of music.

[illegible]

Primo.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, marked with fingerings (e.g., 3 2 1 3, 2, 2, 1, 3, 2 1 3, 2 1, 2 1 3, 2 1 3, 2 1 3, 2 1 3). The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *p* (piano). Pedal markings are present below the bass staff.

Second system of musical notation, continuing the piece. It features similar complex melodic and harmonic textures. Dynamics include *f* and *p*. Pedal markings are present.

Third system of musical notation, starting with a first ending bracket labeled "1." and a second ending bracket labeled "2.". The first ending leads back to an earlier section, while the second ending concludes the phrase. Dynamics include *f* and *p*. Pedal markings are present.

Fourth system of musical notation, continuing the piece. It features complex melodic and harmonic textures. Dynamics include *f* and *p*. Pedal markings are present.

Fifth system of musical notation, continuing the piece. It features complex melodic and harmonic textures. Dynamics include *f* and *ff* (fortissimo). Pedal markings are present.

Sixth system of musical notation, concluding the piece with a *Presto.* marking. The tempo is significantly increased. The music features rapid melodic passages and chords. Dynamics include *ff* and *f*. Pedal markings are present.

I LOVE THEE TRUE.

3

(ICH HAB' DICH LIEB.)

From Mascagni's Cavalleria Rusticana.

Words by H. Hartmann.

Mascagni - Kunkel.

Andante. ♩ = 56.



2. Und mein sprö - des Herz won - ne - trun - ken
1. Ei - ne Ro - se heut' mir mein Liebchen

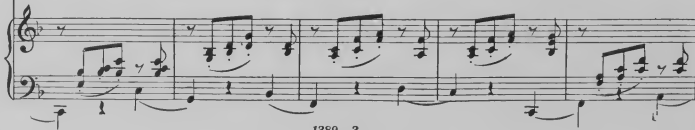
1. At the dawn my love pluck'd a rose for
2. And my swel - ling heart fast in rap - ture

a tempo.



2. schlug, Lie - be knüpf - te das gold - ne Band
1. brach; Fragt' ich za - gend: Was deu - tet sie!

1. me..... I the rea - son ask'd eag - er - ly.
2. beat..... Love's sweet fet - ters u - nit - ing meet.



1359 - 3

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2. Nun hob die Wim-per sich,..... Ihr Blick er-reich-te mich-
 1. Sie blickt mich an und schweigt, Er - glüht das Köpfchen neigt,

1. She gaz'd at me and hush'd, Her cheeks in crim-son flush'd,
 2. One sin-gle look she cast..... Told me the se-cret vast.....

2. Es fand sich Herz und Hand Uns eint' der hei-lig-ste Zug Ich hab' dich
 1. Ver-rieths ihr Mund auch nie, Ihr Au-ge see-len-voll sprach: Ich hab' dich

1 But what her lips de-ny Flash'd from her bright ma-gic eye. I love thee
 2. One heart the oth-er read, Love's sweetest wish-es were said. I love thee

2. lieb, Ich hab' dich lieb, Die Her-zen poch-ten sich's zu. Ich hab' dich
 1. lieb, Ich hab' dich lieb, Drum wend dich lie-bend zu mir. Ich hab' dich

1. true, I love thee true, Wilt thou, my sweet, not love too! I love thee
 2. true, I love thee true, My love, wilt thou not love too! I love thee

2. lieb, Ich hab' dich lieb, Die Herzen pochten sich's
 1. lieb, Ich hab' dich lieb, Drum wend dich liebend zu mir.

1. true, I love thee true, Wilt thou, my sweet, not love too!
 2. true, I love thee true, My love, wilt thou not love

2. zu. Ich hab' dich

2. too! I love thee

2. lieb, Ich hab' dich lieb, Ich hab' dich lieb!

2. true, I love thee true, I love thee true

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